

The Classical Bulletin

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Physiological Personality in Authors

Here is a subject which seldom gets overlooked in our time. The most modest author can hardly, even if he would, escape a *catalogue raisonné* of even his physiological qualities and an analysis of their reaction on his work. If he shows signs of objecting, the sales department of his publishers will soon bring him to time.

On the other hand, for the most part we know very little about the physiological characteristics and reflexes of the great figures of antiquity, unless they happen to be people like the Twelve Caesars followed up by a zealous "researcher" such as Suetonius, to give us more or less intimate details. There are, to be sure, portrait busts a-plenty extant, but often we cannot be sure of whom they are portraits. This is all grist for the archaeological mill; the argument *pro* and *con* goes on apace but rarely improves our certainty.

Seneca's Portrait Busts

The extant busts of Seneca, for example, are marvellous, especially in the impossibility of their representing the same person. Of the bust which long passed for authentic (it is in the Museo Nazionale at Naples, I believe, speaking from memory) as the portrait of Seneca, Will Durant has this to say: "When the <Greco-Roman> artist left the palace and roamed the streets, he could give free play to the Italic imp of humorous truth. Some old man, surely less equipped with wisdom and denarii than the philosopher-premier, posed for the dishevelled scarecrow once labeled *Seneca*."¹ Later on, we may feel some reason for being less cocky than Mr. Durant. But that is to anticipate.

Of course if an ancient writes letters with a considerable amount of personal material in them, we are usually fortunate. Most of what we know about the lives and personalities of such individuals is derived from casual references in their works; if these works happen to include letters in any considerable number and with any amount of real detail in them, we are likely to learn a good deal, even about physiological personality as, for instance, matters of health or the reverse, personal regimen, and the like. Seneca with his *Epistulae Morales* touches in a number of places quite fully on the very points in question; how fully as a basis for judgment some people take it to be, may be gauged from the quite extraor-

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dinary final paragraph which concludes the article by Mr. E. Phillips Barker on Seneca in the *Oxford Classical Dictionary* (p. 828). Anything I have to say will be modest and restrained in comparison and will deal with a few physiological complexes alone.

Seneca an Asthmatic?

Some months since I published a short article² entitled "A Vegetarian Surrender," dealing with Seneca's adoption of a non-meat diet in early youth for a year's time; he gave it up to oblige his father, who feared that persistence in it would cause his son to be classed as an adherent of some one of the Eastern rites, all of which Tiberius had at that time placed under a ban. In this article I mentioned casually other things such as Seneca's "life-long renunciation of oysters and mushrooms," his "abstinence from scent," his teetotalism (it is practically that), and his permanent cultivation of a mattress "on which no impress <of my body> can be seen." Many of these items and like ones can be checked through reference to *Epistulae* 108.

This provoked a pleasant note from Professor Philip W. Harsh of Stanford University, which I quote in part. "Some have been of the opinion that

Seneca had asthma. Personally, I think that his busts indicate the face of an asthmatic. . . . The abstinence from scent, . . . his tendency to abstain from wine, even his preference for a hard mattress (no feathers!)—all these are right down the line of the regimen prescribed by modern allergists. Many sensitive people are affected by pork, and pork was the favorite meat of the Romans." This letter set me to thinking over some very definite references in the *Epistulae* which may be conveniently assembled at this point.

Ep. 54.1-3 and 6: this is a very affecting description of the onset and ultimate recession of an attack of asthma, "the one malady whose appointed victim, in a way, I am." Then, in section 6, we read: "little by little the gasping, which had begun to be hardly more than hard breathing, attacked me at longer intervals and grew slower." I suffered painfully in my youth from what is commonly called hay fever, and I can vouch for every word of Seneca's description. I might also say that it had very peculiar effects in the way of creating in me a violent dislike of things not normally objectionable, for example, scents of various types, especially the dreadful smell of newly cut grass, from which incontinently I fled. Alcoholic liquors were, for the time being, absolutely taboo, by choice and not by physician's orders, and feather pillows were an abomination *primi generis*. To all of these things, scents, drinks, feathers, I was for the period of the attack allergic.

An Asthmatic-catarrrhal Attack

Ep. 78.1-4: here we have set forth clearly an attack of an asthmatic-catarrrhal nature; this occurred in Seneca's early days. It was pretty desperate; suicide was contemplated. "Sometimes even to live is an act of courage." It was affection for his father and the sense of what his death would mean to him that enabled Seneca to pull through, that and the conversation of friends who dropped in for bedside visits. It was a very severe attack, but, as Seneca says, he was young enough then to defy illness.

Ep. 57.2: returning from Baiae to Naples, Seneca avoided the sea, with which he had had such an unhappy experience of *mal de mer* (53.3: *nausea segnis haec et sine exitu*), and tried a shortcut by land through the tunnel. "If the place had any lighting, the dust would dispose of it. Dust is a thing which even in the open is annoying and unbearable; what about a place where it rolls upon itself in eddies and, being shut in because there is no vent, settles back on the very people who stir it up?" Dust for an asthmatic or anyone suffering from hay-fever is simply appalling; *expertus affirmo*. Dust in an unventilated tunnel is the last word in misery, and the greater your struggle to avoid it, the more dust and the greater misery.

Seneca's Petition to Withdraw

Now this last reference to Seneca's distress in the dust of the Naples tunnel may have an interesting bearing on a passage in Tacitus, and may prove to provide a very commonplace but entirely reasonable explanation to replace something much more sententious and much more related to *la haute politique* which the historian actually offers. In *Annales* 15.45.5 we read in a place where Tacitus is retailing various items following the great fire of 64 A. D. at Rome: *ferebatur Seneca quo invidiam sacrilegii a semet averteret longinqui ruris secessum oravisse, et, postquam non concedebatur, ficta valetudine quasi aeger nervis cubiculum non egressus*. I hardly think that by that time Seneca would be thought of by anybody as involved in Nero's plans for the rebuilding of the city or included in any conjectural wrath of the gods about stolen statues either at home or abroad. Seneca's own excuse would probably be his desire to enjoy privacy for study, but it is interesting to observe that he wanted to get a long way off. But what *reason* (as contrasted with *excuse*) more natural than Seneca's desire to get clear out of a place with a vast expanse of ashes lying around likely to be whipped up into a dust-storm with every gust of wind or in any building project calling for digging up and removal? Rome would also at that same time be rich in the dust of building materials being carted into town for reconstruction. The prospect for an asthmatic would be simply intolerable; he wanted to get clear out of it, and it could not be too far (*longinqui ruris*).

Effects of Nero's Refusal

The request was refused; I shall even venture to suggest that Nero knew how miserable Seneca would be if he had to remain in the uncomfortable situation afforded by the city as things stood. Seneca handled the difficulty as best he could; he closed off his bedchamber as far as possible, and I imagine it was fairly possible, and there remained, giving out that his enemy neuralgia (*aeger nervis*) had taken complete possession of him.

I would not be much concerned to press this explanation were it not for the fact that he did not leave his bedchamber. That appears to me to indicate that there was something reasonably controllable as long as he remained there, which he was averse to encountering as he would have to do if he went outside. Now I cannot think of a greater plague at Rome at that time than dust, nor can I conceive of anything that Seneca, with his particular infirmity, would be more anxious to avoid.

Now we have seen several clear indications of (1) Seneca's asthmatic trends, of (2) his violent suffering from asthma, apparently over a lifetime. I can recall (*sit ei terra levis*) a relative of mine who was

New Light on an Old Silver Strainer

In THE CLASSICAL BULLETIN for January, 1951 (pp. 25-26), I illustrated and described a small silver strainer of Roman date, excavated near the Trasimene Lake in northern Italy, formerly in the Ruesch Collection, Zurich, Switzerland, and now in the Walters Art Gallery in Baltimore. Recently, new light has been shed upon the object from a most unexpected source, and I therefore am undertaking to study the strainer more fully.

The strainer is a delicate piece in the form of a cone, perforated with tiny holes arranged in fancy patterns and provided with two ring handles with flat covers. When I wrote before, I knew no parallel for a strainer of this type, and I questioned whether the handles originally belonged to the bowl, since they are of the type usual only on drinking cups of the type called *scyphos*. It is from the fabulous city of central Asia, Taxila, a post on the great trade route which connected farthest China and India and Arabia with Egypt and Rome, that the new light has come.

In the publications by Sir John Marshall, *Taxila* (1951), II, p. 614, no. 19, and plate 187, there is a silver strainer, also conical, and with two simple ring handles near the upper edge. Between the holes of the bowl, the surface is worked to a relief imitation of the strands of a basket! Marshall rightly interprets the strainer as an imitation of the basket in which milk was strained. Such baskets are common in Mediterranean lands even today, and their suitability for straining curd from whey is manifest. An obvious reference is to the poet Vergil (*G.* 3.401-402), where the milk from the evening milking is said to be habitually transported to market at dawn in a *calathus*. Though Servius interprets the *calathus* as a metal vessel, one may better take the lead from Marshall and suppose a basket through which moisture dripped.

Therefore we are safe in supposing that the strainer in the Walters Art Gallery is an imitation in fine material of a most common practical utensil. A similar case of transfer of shape comes to mind;

physiologically situated just as Seneca was; I can remember, painfully even after long years, the way in which these experiences slowly carved agony-lines into his face till it was a sort of torment-mask. Thus perhaps the so-called *Seneca* is just a piece of Hellenistic realism, but perhaps it is a perfectly uncharitable life-portrait in the later years of "the old man eloquent." I would not know how to tell.

William Hardy Alexander

University of California

NOTES

¹ *Caesar and Christ* (New York 1944) 351. ² *CW* 45 (1952) 101-102.



The Trasimene Strainer—Walters Art Gallery

the form of the common bronze casserole which was used for cooking throughout Roman history was, for a short period during the first century A.D., adopted in silver on a small scale and delicately ornamented, as a part of the wine service—a ladle or, perhaps, an individual mixing bowl.

Since the Taxila strainer has two vertical handles, I no longer doubt the originality of the makeup of the Walters strainer. On the Taxila strainer the handles are quite plain. There is, however, an example of the basket-shape strainer in pottery, with a single *scyphos* handle: Dechelette, *Vases céramiques ornés de la Gaule romaine* (1904) I, p. 45, figure 30. Thus, from basketry and metalwork and the potter's craft, from an Italian hill town and from a city in central Asia, we have found the answers to our questions.

Dorothy Kent Hill

The Walters Art Gallery,
Baltimore

Sonnet — the Georgica

The mellow song of birds at eventide,
The sighing wind amid the golden grain,
The lowing of the herd, all these constrain
The soul of man, by this life's cares sore tried,
To seek, to find, the peace of God beside
The lot of labor that does not disdain
The quiet, homely virtues of the swain,
That does not simple honesty deride.

Vergil, ere thou sang Aeneas, Roman sire,
A nobler song was thine. As words of peace,
Aye, words of God, above the words of ire
Are set, so too, above thy Troy's increase
Is set thy lay, the simple, peasant lay
Of life, of love, of labor's peaceful sway.

Joseph J. deVault, S.J.

Johns Hopkins University

In one quality of his genius Keats was truly a Greek,—namely, in his vivid, spontaneous sympathy with the life of external nature.—*Jebb*.

Rahewin, Continuator of Otto of Freising*

Rahewin, to whom Bishop Otto of Freising dictated the first two books of his biography of Frederick Barbarossa, was designated by both Otto and the Emperor to complete the *Gesta Friderici I Imperatoris* after Otto's death. This paper seeks to present a characterization of Rahewin as a man and as an author. Certain facts of his life are clearly stated by the writer himself. Like all authors, he also reveals many of his attitudes and beliefs by incidental remarks or allusions. His literary style is here discussed in detail, and an attempt is made to explain—if not entirely to excuse—his frequent borrowings from classical and later Latin writers, and his inclusion of many pages of source material in his work.

Otto's Anticipation of a Third Volume

The last words written by Bishop Otto of Freising in his *Gesta Friderici I Imperatoris* are these (2.56): "So let us set an end to this second book, that a place may be reserved for the things that are still to be said in the third volume."

At the opening of the promised third book we are reminded (in the familiar language of Job) that "a man's days are swifter than a weaver's shuttle" and "are a shadow" (3 *Prol.*, p. 162).¹ In evidence thereof (says the writer) stands this biography of the emperor Frederick Barbarossa, begun by Otto "of happy memory and of charming style," who has been cut off by untimely death. Elsewhere (4.15, p. 254) we see that Otto died September 22, 1158, and that he at least was spared the sight of the destruction of his church on the following Palm Sunday. The church at Freising, of which Otto is termed *non tam instaurator quam fundator* (4.14, p. 149), was burned to the ground April 5, 1159. Visitors to the restored edifice of the present day are shown the place in the crypt where the bones of Otto and certain others are now indiscriminately interred.

Rahewin, *professione canonicus, ordine diaconus* of that same church (3 *Prol.*, p. 162), closed Otto's eyes in death and wrote the epitaph in verse that was inscribed upon his tomb (4.14, p. 252). He has also given us an interesting and moving account of the life of his friend, at whose dictation he took down the first part of the *Gesta*. His admiration and affection for Otto are indicated in his reference to him as *tam cari ac magni viri mihique karissimi domini* (3 *Prol.*, p. 162). Freising was Rahewin's native city (4.14, p. 249). He tells us that at the time of writing, the church under Otto's successor, Bishop Albert of Freising, *restaurationem expectat* (4.16, p. 256).

Rahewin's a Command Performance

It was in compliance with Otto's express command, and likewise that of the Emperor himself, that

Rahewin undertook the precarious task of completing an account of the exploits of Frederick Barbarossa (3 *Prol.*, p. 162). It is, however, a labor of love, and is intended as a memorial to the ecclesiastical historian who started it (*ibidem*). Rahewin is convinced that great men should be made known to posterity (4.14, p. 248). Hence his eulogies of both Frederick and Otto. He composed only two more books—the third and fourth—because he did not wish the total to exceed the number of the Evangelists (4.85, p. 342). Similarly, we find the work of Herodotus subdivided into nine books, to correspond with the number of the Muses.

We are told that Otto upon his death-bed called for his manuscript and entrusted it to men of learning and piety, asking them to delete anything that might give offense in his account of Gilbert de la Porrée (1.48-61, pp. 67-88). In like fashion Rahewin dedicates his continuation of the *Gesta* to *Ulrico et Heinricho, sacri palatii uni cancellario, alteri notario* (3 *Prol.*, p. 162), who are to be his *preceptores, testes et iudices* (*ibidem*, p. 163). At the close of the work (4.86, p. 346) he reminds his self-appointed critics that they are to decide what may be published and what must be deleted. Here too (*ibidem*) he gives the date of the completion of Book 4 as 1160.

One final word concerning Rahewin's ideal in the writing of history, namely: not to impose his personal views upon his readers when there is difference of opinion, but rather to let them reach their own conclusions on the basis of the source material which he accordingly presents (4.59, p. 297).

This is what Rahewin explicitly tells us about himself.

Internal Evidence on Rahewin

However, anyone who writes reveals much about himself inadvertently: his fundamental presuppositions, his attitudes toward persons and things, his philosophy of life, in fact.

To begin with, it is evident that Rahewin has a strong sense of duty: *Parendum ergo tam magnis preceptoribus deliberavi*, he says (3 *Prol.*, p. 162). He requests his critics to amend what he has written "in accordance with the rule of truth" (3 *Prol.*, p. 163). He speaks disparagingly of his literary style as compared with that of the great and distinguished author whose mantle has fallen upon his shoulders (*ibidem*). He claims objectivity and a judicial attitude, and his actual writing seems to substantiate his claim. So he states, for example: *Talis tunc de illo opinio fuerat. Nos tamen audivimus eundem vere furiosum fuisse et innocenter vitam perdidisse* (4.43, p. 284); and again: *Dictum tamen memini* . . . (3.33, p. 208).

He is trying to ascertain the *sensus et integra veritas rerum gestarum* (3 *Prol.*, p. 163). His devotion to Otto, in whose memory he is endeavoring to

complete *tam preclaræ materiae coeptum opus* (3 *Prol.*, p. 162) is evident throughout the entire work. And, like Otto, Rahewin is loyal to the great Emperor whom he serves. He regularly refers to him as *Augustus* (for example, 3.32, p. 206) or *Divus* (3.48, p. 225), and says that he was worthy of love as well as of fear (3.29, p. 202). He emphasizes Frederick's desire to pardon as well as to punish (3.31, p. 205). He credits the Emperor with a triumph—like that of Roman commanders of old—and states that he might have made September 8 (the date of his victory over Milan), a national holiday (3.49, p. 226). He makes the Emperor seem very human by relating that once, when Frederick was annoyed because of a fancied slight he had suffered from the Pope, he consoled himself by instructing his secretary to place his name ahead of that of the Roman Pontiff in his next letter, and to use the second person singular in addressing him, instead of the polite plural form (4.21, pp. 260-261).² Rahewin is everywhere revealed as devout and sincerely religious.³

Such are some of the incidental glimpses of his personality and character afforded by the writer.

Rahewin's Literary Style

The literary style of Otto's continuator has some notable characteristics. One of these is Rahewin's fondness for sententious utterances, as we have already seen in the quotations from Job at the outset of his work. Again he says (4.4, p. 236): *ut dicitur* (by Sallust, in the *Iugurtha*), *omnia impune facere, hoc est regem esse*. And later (4.59, p. 297): *ut dicitur* (this time by Boethius), *nulla pestis efficacior ad nocendum quam familiaris inimicus*. And there are many other examples.⁴

In other ways as well, Rahewin shows his appreciation of fine language. Thus, for example, he states that certain gifts from Henry II of England were presented *multo lepore verborum* (3.7, p. 171). He describes the amazement of the Italians, who heard the *serenissimus imperator* (4.3, p. 236) speak through an interpreter, that one *qui litteras non nosset*—that is, who had not had the benefits of Roman training in rhetoric and oratory—in *oratione sua tantæ prudentiæ tantæque facundiæ gratiam accepisset* (4.5, p. 237).⁵

As to his grammatical usage, Rahewin is extremely fond of giving vividness to a recital of past events by the use of the historical present⁶ or the historical infinitive.⁷ More than once he makes use of the rare future passive infinitive.⁸ Frequently he uses the future participle to express purpose.⁹ As in Caesar's *Commentarii*, so also in Rahewin we find much indirect discourse.

But there are some interesting peculiarities that mark the style of this mediaeval historian. He does

not invariably use the ancient Roman method of dating but says, for example, "on the first Sunday of October,"¹⁰ and "on the eighteenth day of the month of September."¹¹ At least once the post-positive preposition *gratia* precedes the phrase it governs.¹² An unusual construction is found in his balanced phrases (1.57, p. 294): *dictu quidem horrendum, auditu vero incredibile*.

Specific Peculiarities

However, the most startling feature of his style is yet to be mentioned. Attention has already been called to the prevalence of such statements as *ut dicitur* or *ut ait quidam*, or again *ut de quodam dicitur* (for example, see 4.46, p. 286). This is fair warning that he is borrowing from some other author. Ordinarily, however, Rahewin gives no indication of such literary indebtedness. For instance, in the prologue to the third book he modestly declares that his breath is too weak to fill so magnificent a trumpet of speech as that of his predecessor, Otto.¹³ Those of us who are familiar with the *Getica* recognize this rather striking figure of speech as borrowed from Jordanes—and remember also that he copied these words from a predecessor! Then, at the close of the fourth book, Rahewin again recalls a rhetorical statement made by Jordanes—about plucking a few flowers from broad meadows to weave into a wreath for his hero's brow—and adapts it for his own use without giving credit in any way.¹⁴ Likewise, in the body of his biographical account, Rahewin borrows from Jordanes a peculiarly vivid description of a brook that ran red with blood during a battle.¹⁵

These, however, are mere peccadilloes. A tabulation of the instances of direct borrowings or adaptations of the words of previous writers noted in the authoritative edition of the text of the *Gesta* by G. Waitz and B. de Simson,¹⁶ affords the following startling information. In the 184 pages of Rahewin's text there are sixteen passages borrowed from Einhard; thirty-five from Sallust's *Catilina*; sixty from Josephus; and seventy-five from Sallust's *Iugurtha*! What can possibly be said in extenuation of such barefaced plagiarism?

Difficulty of Rahewin's Task

The answer is (*pace* Saint Paul!) "much every way." Let us endeavor to take a sympathetic view of the situation. Here is a young clergyman who is faced with the problem of bringing to completion the biography of the greatest man of his time and race, a work of literature brilliantly begun by his beloved friend and master. Bishop Otto, from whose lips Rahewin had taken down the first two books, was

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E D I T O R I A L

Anniversary of Newman's University Lectures

Beginning on May 10, 1852, John Henry Cardinal Newman undertook the momentous task of his "Discourses on the Scope and Nature of University Education, Addressed to the Catholics of Dublin." Later, these discourses were published, along with other pertinent lectures and essays, under the now very familiar title of *The Idea of a University Defined and Illustrated*. The lapse of a hundred years has but emphasized the abiding importance of these pronouncements by Cardinal Newman, and today no theory on the nature of a university or the character of liberal education within a university can be formulated without advertence to what he has said.

"If I were asked," he remarks in the second chapter of the *Rise and Progress of Universities*, "to describe as briefly and popularly as I could, what a university was, I should draw my answer from its ancient designation of a *Studium Generale*, or 'School of University Learning.'" Later, a "university is a place of concourse, whither students come from every quarter for every kind of knowledge." And again, "It is a seat of wisdom, a light of the world, a minister of the faith, an Alma Mater of the rising generation."

This is a high ideal; and with the startling advance in the specialization and departmentalization of knowledge, it is difficult today for every university to be proficient in all branches of knowledge. Yet the basic concept of a university as a center of many, at least, of the arts and sciences, the disciplines and professions of mankind, must abide.

More important, perhaps, to us in the field of humane training, is Newman's theorizing on the nature of liberal education. In the fifth discourse of his *Idea of a University*, he has this to say: "liberal

education and liberal pursuits are exercises of mind, of reason, of reflection." This statement may impress us as somewhat vague; but his further analysis is strikingly clear: "that alone is liberal knowledge, which stands on its own pretensions, which is independent of sequel, expects no complement, refuses to be informed (as it is called) by any end, or absorbed into any art, in order duly to present itself to our contemplation." To Newman, therefore, *liberal* is opposed to *utilitarian*; not with any implication that the liberal is invariably superior to the utilitarian, but simply that one is not the other. *Liberal* looks to a perfecting of the higher faculties for its own sake; *utilitarian* has ever some use, however lowly or noble, in view.

Today, in the impressive metamorphosis the liberal arts college has displayed, with the tendency to compromises on every side with "useful" objectives along with the "liberal," the unequivocal position of Newman may well call us back to a rethinking of what, precisely, in the liberal arts college and in the programs we call the humanities, we envision and intend.

It is interesting to see that in summary Newman has recourse to the *Rhetorica* of Aristotle (1.5):

All that I have been now saying is summed up in a few characteristic words of the great Philosopher. "Of possessions," he says, "those rather are useful, which bear fruit; those *liberal*, which tend to enjoyment. By fruitful, I mean, which yield revenue; by enjoyable, where nothing accrues of consequence beyond the using."

Altogether consistent with these views are the thoughts he presents on whether knowledge as such, or something beyond knowledge, is the true purpose of liberal education. Here, again, we in the discipline of the humanities will find much refreshment and inspiration; for surely our energies flag at times, and we involuntarily hesitate momentarily at today's impressive and fully proper admiration for knowledge, as manifested in the many fields of specialization, where technical exactness means utter success and its absence utter failure.

"My present business," Newman says in the sixth discourse of his *Idea of a University*, "is to show . . . that the end of a liberal education is not mere knowledge, or knowledge considered in its matter." Rather, he thinks, the end is "true enlargement of mind," and this he finds in "the power of viewing many things at once as one whole, of referring them severally to their true place in the universal system, of understanding their respective values, and determining their mutual dependence."

To this, surely, the classicist, without the least sacrifice of perfectionism in his own field, may assent. In this, for the great bulk of his students—few of whom will follow him to become professional philologists—the classicist will see a reason and purpose for his bequeathing of the great tradition.

W. C. K.

Eudia Pontos*(Adaptation from the Greek of Agathias)*

Wine-dark sleeps the sea where breathes
 No white-purling wind;
 No sounding rock there seethes
 To watch the long swells roll
 Their deep way home;
 But in the sunlit air the swallows twitter
 By old strawy nests.
 Then sails be set for Afric Syrtis
 Or for Charybdis' moan—
 It needs but yet, o seasoned mariner,
 To burn green wrasses or the red gurnard
 On Priapus' harbor stone.

Saint Joseph's College,
 Philadelphia

Leo Max Kaiser

Rahewin*(Continued from page 5)*

famous as a philosopher and a theologian as well as an historian and man of letters. Besides, he was the Emperor's uncle. Otto was a courtier and a diplomat, and often exercised a restraining influence upon Frederick.¹⁷ Obviously Rahewin had much to contend with in endeavoring to conclude in satisfactory fashion the unfinished *Gesta Friderici I Imperatoris*. He was not qualified to insert an occasional excursus on logic or philosophy or theology, as Otto had done¹⁸—nor was he interested in doing so. He could not depend upon high rank or consanguinity or fame to add weight to his personal opinions. All Rahewin could do was to present a clear account of the facts as he knew them. Yet he was not satisfied with a bare, annalistic style—like that of the *Appendix*, for example (pp. 347-351). He was evidently a man of scholarly tastes and wide reading. He quotes not only from the scriptures, but from Horace, Vergil, Ovid, Suetonius, Seneca, Florus, Liudprand, Orosius, and Apollinaris Sidonius. What more natural than to make use of a perfect description of a typical Roman camp—from Josephus?¹⁹ As he has once referred to Liudprand (3.37, p. 210) as an authority on Milan, is it really necessary to document every other indebtedness to his *Gesta Longobardorum*?

Use of Stock Phrases

Then there are certain stock phrases familiar to Rahewin from his previous reading that naturally occur to him under certain conditions: *frumentum aliaque usui necessaria* (4.59, p. 296), from Sallust; *Redeo autem, unde digressus sum* (4.46, p. 287), which Josephus happened to use before him! When he speaks of revolution, what more natural than to use the ancient terminology: "they were eager for a New Deal"?²⁰

Rahewin seems to enjoy describing military engagements—and, as a matter of fact, Frederick's exploits were mainly confined to warfare. Sallust

and Josephus have much to offer in this field, "tags" that can be stitched together and woven into a thrilling account of martial strife. Like this: *magnam viri fortis in ea pugna gloriam consecutus* (4.48, p. 288). It was Josephus who gave the classic expression to that idea, thinks Rahewin. And again (4.69, p. 315): *toti huic ornameto fuit calamitati*. The words were not copyrighted in Rahewin's time. And when he says (3.21, p. 194): *Sed prevaluit auri sacra fames*, he is not plagiarizing. He is merely reminding his readers that "the love of money is the root of all evil"—as Vergil implies. Homer and the rhapsodists did much the same thing, if I am not mistaken.

Of course, the habit grows upon one. The end result, in Rahewin, is rather startling. And when we find borrowings from Sallust in a speech by the Bishop of Piacenza (4.26, p. 271), and even in speeches reported in direct discourse as the utterance of Frederick himself,²¹ and from Josephus in other addresses attributed to Frederick (4.56, p. 293) and to Peregrinus, the patriarch of Aquileia (4.71, p. 316), we are not to assume that these distinguished personages were ardent students of the ancient classics. Rahewin was. And—like Thucydides before him—he has invented speeches appropriate to the occasions, embellishing them to the best of his ability to make them worthy of the great men from whose lips they seem to fall. Indeed, he does not pretend to be giving a verbatim report. The phrases he uses in introducing such oratory are *prior ad eos ita orsus memoratur* (4.70, p. 316), and *huiuscemodi usus sermone commemoratur* (3.45, p. 219). There is no intent to deceive.

It is interesting to observe the ingenuity with which Rahewin adapts a classic phrase to his present needs. For example, in his *Iugurtha*, Sallust wrote: *uti mos gentis illius est*; Rahewin makes it apply to his account by changing it to read: *uti mos Saxonum est* (4.46, p. 286). Having decided—and with Quintilian's authority for his point of view—that Sallust was the foremost historian in ancient Rome, he proceeds to model his own work upon that of his greatest exemplar.

Citation of Original Sources

One of the most difficult problems to be met by Otto's continuator was this: what is he to do when he finds the Emperor at odds with the Pope? Surely he cannot allow personal prejudice to color his narrative of events. With a shrewdness which might better, perhaps, be termed wisdom, Rahewin urges his readers to go to the original sources, read and ponder over the conflicting points of view, and then make up their own minds as to the facts: *Lectorem ammonitum esse cupimus, ut non de nostro dicto vel scripto veritatem huius rei metiatur*," he says

(4.59, p. 297).²² In keeping with this same objective point of view, and in order to enable his readers to judge for themselves in all controversial matters, Rahewin includes also many other letters, the text of treaties, laws, and the like. The one hundred eighty-four pages of his work include thirty-two such items, covering approximately seventy-five pages.²³

Rahewin's Achievement

This is Rahewin the historian. He has been scornfully dismissed as "a very clever but utterly unscrupulous plagiarist,"²⁴ and extolled as a classically trained Christian writer who wielded the Latin language with an assurance rare in the Middle Ages.²⁵ Perhaps we cannot do better than accept Rahewin's own statement (4.14, p. 248), when he refers to Otto of Freising as *huius istius operis auctor et feliciori fine futurus consummator, nisi, ut quidam incusant, fata virtutibus invidissent*. We, too, blame the fate that prevented Otto from completing his biography of Frederick Barbarossa. Yet we must credit Rahewin with having performed a difficult task with integrity and skill. He lived up to his ideals as an historian, and has left us a work of literature that is a worthy memorial to his friend and great example, Bishop Otto.

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NOTES

* Paper read at the Eighty-third Annual Meeting of the American Philological Association (Princeton University, December 27-29, 1951). See the author's "Bishop Otto of Freising: Historian and Man," *TAPhA* 80 (1949) 393-402. 1 Quotations are from G. Waitz and B. de Simson, *Ottonis et Rahewini Gesta Frederici I Imperatoris*³ (Hanover and Leipzig 1912). 2 Rahewin gives a biographical sketch of Frederick by way of summary, 4.86 (pp. 342-345); flatters the Emperor on more than one occasion: e.g., 3 *Prol.* (p. 163), 4.72 (p. 317); refers to his *barba subrufa*, 4.86 (p. 342); speaks of his generosity, 3.53 (p. 228), 4.13 (p. 248); makes frequent references to his courage, for example, 4.12 (p. 248): *etiam cum natura certare non diffidebat*; describes his expressive countenance, 4.25 (p. 268)—and see 3.36 (p. 210); speaks with admiration of his oratorical ability, 4.15 (p. 237); refers to his liking for clerics, 4.32 (p. 275), and to his piety, 3.15a (p. 184), 3.29 (p. 202), 3.29 (p. 203), 3.53 (p. 228), 4.6 (p. 239), 4.43 (p. 284), his habit of morning prayer, 4.45 (p. 285), 3.51 (p. 227: how heaven favored him). It is interesting to note the modern touch in the propaganda used by the Emperor: *Suscipietis itaque bella ipsa non cupiditate vel crudelitate, sed pacis studio*, 3.29 (p. 203). 3 For example, he speaks of Frederick as *fretus ope divina, quae visibiliter exercitum precessit*, 3.3 (p. 168); considers victory the gift of God: *subitam et a Deo datam nolens cruentare victoriam*, 3.4. (p. 170); believes in divine intervention: *episcopum autem evidenter divina potentia liberavit*, 3.21 (p. 194), and see 4.12 (p. 247); believes that God punishes infringement of the sanctity of a holy day, 4.40 (p. 282), and see also 3.45 (p. 218). 4 For other sententious remarks, see 3.12 (p. 182): *quemadmodum in corpore . . . dum aliqua pars tumescit . . . recidi oportere*; 3.30 (p. 205): *ut dicitur, egestas facile habetur sine dampno*; 3.45 (p. 218): *Nam quod reverentia dignum est in fame negligitur*; 3.46 (p. 220): *sed consoletur ignominiam subiectionis dignitas imperii ac nobilitas imperantis*. 5 For examples of Rahewin's own interesting expressions, see 3.21 (p. 194): *sperans in hoc casu latrocinium honestiori nomine posse palliari*; 3.12 (p. 181): *ipsa trepidatio (of the foe) nobis pro victoria putabatur*; 3.8. (p. 173): *causa vero adventus eorum speciem sinceritatis videbatur habere*; 4.71 (p. 316): *aliquos quidem aetas malorum belli nescios facit, quosdam vero inconsiderata spes libertatis, nonnullos quoque avaritia succendit*. 6 For the historical pres-

ent, see for example: 3.32 (p. 206): *cingit, obpugnat . . . expugnat*; 3.38 (p. 211): *excurrunt, obpugnant, sauciant*; 3.39 (p. 213): *agitatur . . . curruntque . . . concurrunt . . . certatur*; 3.40 (p. 214): *Heinricus . . . accingitur; (ibidem): committunt . . . caedunt, sauciant, capiunt, fugant*; 4.46 (p. 286): *in Italiam perveniunt*. 7 For historical infinitives, see 3.39 (p. 213): *trepidare . . . timere*; 4.57 (p. 294): *Tum illi . . . resistere . . . impellere*. And, of course, many more instances of this usage are to be found in the passages borrowed from Sallust or modelled closely upon him: for example, 3.30 (p. 204), 3.38 (p. 210), 3.40 (p. 214), 4.46 (pp. 285-286). 8 For example, 3.7 (p. 171): *nec . . . putem aliquando . . . superatum iri*; 3.38 (p. 211): *prelio superatum iri*; 3.44 (p. 217): *iniurias suas ultum iri decernunt*. 9 For example, 3.39 (p. 213): *prohibitori incendi*; 4.42 (p. 283): *Imperator . . . Laudam pergit . . . copias militum . . . prestolaturus*; 4.69 (p. 313): *civitatem per murum ingressuri*. 10 4.60 (p. 297): *in prima dominica mensis Octobris*. 11 *Ibidem*: *in xviii die mensis Septembris*. And note his carelessness in employing the ancient usage: *vi Kal. Februar.*, 4.72 (p. 317). 12 3.21 (p. 194): *gratia maioris securitatis*. 13 3 *Prol.* (p. 163): *Fateor equidem, quod tenuis mihi spiritus est . . . ad implendam . . . tam magnificam . . . dicendi tubam*. Copied from Jordanes, *Getica*, *Prol.* 14 4.86 (p. 346), based on *Getica* 60.316. 15 4.54 (p. 292): *Nam, si credere fas est, rivuli campestres peremptorum et sauciatorum vulneribus sanguine infecti ac proveci, imbre cruoris augmentum acceperunt*. This particular piece of borrowing (from *Getica* 40.208) has not previously been pointed out. 16 See note 1, *supra*. 17 For example, 3.24 (p. 197): *Lectis et benigna interpretatione expositis litteris, imperator mitigatus est*. The letter was read and interpreted by "the venerable bishop, Otto of Freising," 3.22 (p. 195). 18 See Otto's *Premium* (p. 11); 1.5, 55, 65. 19 4.2 (p. 234). 20 4.42 (p. 282): *et ipsi quoque novis rebus studentes* (from Sallust's *Iugurtha*). 21 4.4 (pp. 236-237) contains half a dozen quotations from Sallust. And in 4.25 (p. 268) the Emperor is represented as saying: *nobis in hoc negotio, ut libet, vel milite vel imperatore utimini!* 22 See also Rahewin's like statements in 3.8 (p. 174); 3.16 (p. 185); 4.75 (p. 319); 4.86 (p. 345). 23 The following is a complete list of original source materials included by Rahewin in his continuation of the *Gesta*: 3.7, 9, 11, 16, 17, 19, 23, 28, 47; and 4.10, 19, 20, 22, 34, 35, 36, 51, 60, 61, 62, 63, 65, 66, 73, 76, 77, 79, 80, 81, 82. 24 H. Prutz, *Rahewin's Fortsetzung der Gesta* (Danzig 1873) 31. 25 R. Wilmans, in *MonGerSS* (Hanover and Leipzig 1867) 83.

Breviora

Deaths among Classicists

In recent months, Death has laid a heavy hand upon the ranks of classicists and those in related fields. Two of America's most distinguished linguists, Roland Grubb Kent and Edgar Howard Sturtevant, died within a six-day period: Dr. Kent, professor emeritus of Indo-European linguistics at the University of Pennsylvania, at the age of seventy-five years, on June 27; and Dr. Sturtevant, professor emeritus of linguistics at Yale University, at the age of seventy-seven, on July 1. Some two months earlier, Rollin Harvelle Tanner, for many years secretary-treasurer of The American Classical League and a leader in the Vergilian and Horatian cruises sponsored jointly by that organization and the Bureau of University Travel, succumbed to a heart attack on April 23, at the age of seventy-eight.

Others, too, have been brought to the attention of THE CLASSICAL BULLETIN. On April 22, S. Warren Sturgis, past head of the department of Latin at Groton School, in Massachusetts, died at the age of eighty-three years. In the following month, on May 25, The Reverend Henry A. McGarvey, S.J., emeritus member of the department of classical languages at Fordham University, succumbed at the age of seventy-one. On August 19, Frank Lucius Shepardson, professor emeritus of Greek at Colgate University, died at the age of ninety-one years.

Dead, also, at sixty-two, is Richard Jente, close in residence to THE CLASSICAL BULLETIN because of his many years at Washington University in the department of German, and close in subject-matter because of the frequent convergence of his interests with those of the classics; at the time of his demise on August 22 he was head of the department of Germanic languages at the University of North Carolina.

Noteworthy in almost every case is the goodly life-span

these laborers in the field have been allotted. For this, THE CLASSICAL BULLETIN rejoices with the colleagues and surviving relatives of the deceased, while it commiserates with them in their losses.

Meetings of Classical Interest, I

April 24-26, 1952: Fifth *University of Kentucky Foreign Language Conference*, under the general chairmanship of Jonah W. D. Skiles. An attendance of approximately 575 persons has been reported for this meeting, with a total of 180 lectures and papers. The Sixth Conference is planned for April 23-25, 1953.

October 23, 1952: the *Classical Section* of the Indiana State Teachers Association met on this day, with Vergil E. Hiatt of Butler University serving as President. The program included, from Indiana, Wallace H. Magoon, Marguerite Pohle, Emma Randall, George Utterbach, and Abraham A. I. Waisglass. The visiting lecturer was William C. Korfmacher, director of the department of classical languages at Saint Louis University, who spoke on "Vergilius Redivivus."

November 7, 1952: the *Department of Classics*, Missouri State Teachers Association, at Hotel Phillips, Kansas City, with Chauncey E. Finch, Saint Louis University, as Program Chairman. Papers are scheduled by Bess Buckridge, Joplin Senior High School; The Reverend M. Joseph Costelloe, S.J., Saint Stanislaus Seminary; Frederick M. Derwacter, William Jewell College; and Evelyn McLaughlin, Central High School, Kansas City.

November 29, 1952: Fall Meeting of *The Classical Association of the Atlantic States*, Chalfonte Hotel, Atlantic City, New Jersey, as announced by Eugene W. Miller, Secretary-Treasurer. There will be papers by Richard W. Carr, Casper John Kraemer, Jr., and William C. McDermott.

December 27-28, 1952: the Annual Meeting of the *Linguistic Society of America*, at Hotel Commander, Cambridge, Massachusetts. The Secretary of the Society is Archibald A. Hill, Box 1001 University, Charlottesville, Virginia.

December 28-30, 1952: the Fifty-fourth General Meeting of the *Archaeological Institute of America*, at Hotel Statler, Cleveland, Ohio, convening jointly with the Eighty-fourth (sixteenth since incorporation) Annual Meeting of the *American Philological Association*. The General Secretary of the Institute may be addressed at Andover Hall, Francis Avenue, Cambridge 38, Massachusetts. Meriwether Stuart, Secretary-Treasurer of the American Philological Association, is at Hunter College, 695 Park Avenue, New York 21, N. Y.

Lingua Latina Gloria Sacerdotum

To The Reverend Emilio Springhetti, S.J., of the Gregorian University in Rome, THE CLASSICAL BULLETIN is indebted for copies of *Lingua Latina Gloria Sacerdotum* (Excerptum ex *Commentario Monitor Ecclesiasticus* 76 [1951] 659-676), inspired by the allocation of His Holiness, Pope Pius XII, to the Discalced Carmelites, on September 23, 1951. The document as a whole is of deep interest, as the following selection (pp. 662-663) will show:

"Summi Pontifices omnes, incipientes a Leone XII qui Latinae linguae usum retinendum iubet in sacris et profanis etiam scientiis tradendis, nullam occasionem relinquunt, quin excellentiam et utilitatem linguae latinae extollant, eius studium et amorem in Seminariis minoribus, in maioribus vero usum in praelectionibus inculcent; novas erigunt scholas ad eius perfectiorem cognitionem acquirendam, lamentantur eius neglectum, eius volunt restituantur cultus et usus, quem lege sanciri iubent in Codice Iuris Canonici (1364, 2).

"Liceat, pro omnibus, gravissima verba Pii XII afferre quae fere aliorum Pontificum de hac re mentem et dicta breviter ac fortiter perstringunt. Haec enim dixit, alloquens Decalceatos Carmelitas die 23 Sept. 1951: 'Quantopere id Nos delectat quod ipsi vultis tirones vestros humanioribus litteris liberalius imbueri! Haec ad surgentia ingenia conformanda aptissima sunt, ut tum in cogitando et loquendo sit lucidus ordo et vana vitetur profusio verborum, tum ut aliae praeclarae parentur bene cordati viri laudes. Hic in studiis querimus quiddam contingere triste. Proh dolor, Latina lingua, gloria sacerdotum, nunc languidiores usque et pauciores habet cultores. Quid digne celebret hunc imperialem sermonem — *ἡσυχία γλώσσα* a Graecis appellabatur — quae vera non enuntiat sed sculptit, quae in edictis et sententiis peculiari splendet gravitate, quae in Latina Ecclesia liturgico fruitur usu, quae denique Catholicae Ecclesiae est magni pretii vinculum? Nullus sit sacerdos, qui eam nesciat facile et expedite

legere et loqui! Praeter haec utinam oriantur inter vos haud parvi et pauci qui etiam presso et eleganti dicendi genere eam scribere valeant! Enimvero Latina Lingua, itemque et Graeca, cui tot ecclesiastica scripta, iam a prisco christiano aeo, commissa sunt, thesaurus est incomparandae praestantiae; quare sacrorum administer qui eam ignorat, reputandus est lamentabili mentis laborare squalore.'

"Non haec profecto rhetorice dicuntur, at verissimo sensu. Atque his verbis resonant verba Conciliorum."

Note on Λόγοι Ψιλοί

Even in the work of the most careful scholars incidental errors or false impressions at times appear. The written word, as Plato points out, is no better equipped than a painting in respect to explaining or defending itself. A case in point occurs in the paragraph on the word *ψιλός* in the new *Greek-English Lexicon* of Liddell-Scott-Jones.

A distinction is made, and correctly so, between *λόγος ψιλός* and *ποίησις ψιλή*. The former refers to prose in contrast to poetry; the latter, to poetry without music as opposed to lyric poetry. Under the latter expression, however, two occurrences of *λόγοι ψιλοί* are listed, apparently as meaning poetry unaccompanied by music in contrast to lyric poetry. The passages cited are from Plato's *Symposium* (215c) and Aristotle's *Poetics* (1447a29).

These two references create a peculiar impression; for it would be strange, to say the least, if *λόγοι ψιλοί* should refer both to prose and to poetry. It seems that *λόγοι ψιλοί* implies prose also in Plato's *Symposium* (215c) and Aristotle's *Poetics* (1447a29).

The context of each passage in fact demands that *λόγοι ψιλοί* refer to prose. In the *Symposium* Alcibiades is praising Socrates and comparing him to Marsyas in respect to the ability to charm men. He tells Socrates: *οὐ δ' ἐκείνου τοσοῦτον μόνον διαφέρεις, ὅτι ἄνευ ὀργάνων ψιλοῖς λόγοις ταῦτόν τοῦτο ποιεῖς*. Alcibiades' remark does not mean that Socrates spoke in poetry; it rather indicates that, while Marsyas charmed people by the use of poetry and the flute, Socrates charmed his auditors through prose and without musical instruments.

Aristotle's statement reads: *ἡ δὲ [ἐποποιία] μόνον τοῖς λόγοις ψιλοῖς ἢ τοῖς μέτροις καὶ τοῦτοις εἶτε μὴν ὅσα μετ' ἀλλήλων εἶθ' ἐνὶ τινὶ γένει χωρὶς τῶν μέτρων <ἀνώνυμος> τυγχάνει οὕσα μέχρι τοῦ νῦν*. The phrase *τοῖς λόγοις ψιλοῖς* signifies prose for two reasons: (1) it is contrasted to *τοῖς μέτροις*; (2) the subsequent sentence speaks of Socratic discourses, which of course were written in prose.

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Whitney Visiting Professors in Action

In *The ACLS Newsletter* (3 [1952] 23-24) teachers of the humanities will find pleasure at learning that the Whitney Visiting Professors in the Humanities, under the auspices of the John Hay Whitney Foundation, are now fully operative. The program "had its origin in the recognition by the Foundation that, as a result of mandatory retirement regulations in many universities and colleges, mature scholars with a wealth of experience and wisdom had been forced to leave their own institutions but were still interested in teaching." The Foundation, therefore, makes available to small liberal arts colleges, on a one-year basis, the services of certain of such retired faculty persons, to serve as visiting professors. The Foundation undertakes to provide the salaries, while the small colleges thus benefited provide housing. Six persons were selected for 1952-1953 by the Administrative Committee, Division of the Humanities. Classicists will be pleased to note among the six Cornelia Catlin Coulter, past president of the American Philological Association and professor emerita of classics at Mount Holyoke College, who has been assigned to Hiram College, Hiram, Ohio.

Certamen Capitolinum Quartum

Institutum Romanis studiis provehendis auspiciis Summo litterarum artiumque apud Italos Curatore et Romanae civitatis Magistro, ad novum prosae Latinae orationis certamen omnes omnium gentium Latini sermonis studiosos homines invitat, sperans fore ut ex nobilissimorum ingeniorum concertatione aliquid emicet, quod Quiritium maiestate facundiaeque sit dignum.

Certaminis praemium, quod Urbis praemium nuncupatur, erit argenteum sigillum, lupam Capitolinam imitatum, hono-

rificentissimum Romanae civitatis munus, in basi victoris nomen atque annum et diem certaminis praeferens. Huic sigillo Summus litterarum artiumque liberalium Curator centum denariorum Italicorum milia ex aerario adici iussit.

Ceteri petitores, qui digni habiti sint, laude ornabuntur. Ex iis autem qui victori proximus de agone discesserit, argenteo nummo decorabitur, a civitate Romana item donato, qui in antica parte Capitolii imaginem, in aversa litterati viri nomen atque annum diemque certaminis exhibebit. Huic quoque muneri Summus litterarum artiumque liberalium Curator quinquaginta milia denariorum Italicorum ex aerario iussit addi.

Leges Certaminis

I) Fictis fabellis, commentariolis historicis, disputationibus philologis, denique omni prosae eloquentiae genere certare licet: sed praestantium ingeniorum nova experimenta Capitolinum certamen requirit. Scripta quibus petitores certabant ne puerorum gymnasiis sint destinata ne mille et quingentis verbis breviora ne prius in lucem edita ne alio praemio ornata neve laude.

II) Quinque libellorum suorum exemplaria vel machinula scriptoria perspicue exarata vel typis excusa et tabellariorum diligentiae commendata mittant scriptores aemuli ad «Istituto di Studi Romani - Ufficio Latino - Piazza dei Cavalieri di Malta n. 2 - Roma» ante Kal. Februarias proximi anni quo conclusa sunt, sed sententia munita quae eadem inscripta sit scidulae obsignatae, nomen domiciliumque scriptoris exhibenti.

III) Quinque viri iudices erunt a Summo litterarum artiumque liberalium Curatore et a civitatis Romanae Magistro et a Praeside Instituti nostri delecti. Hi post iudicium scidulas resignabunt, quae easdem quas scripta probata sententias praeferant. Scripta non probata, si repetita, reddentur; sin minus, una cum scidulis obsignatis tertio exacto mense post iudicium publicatum delebuntur igne.

D. Roma Kal. Iun. a. MDCCCCLII ab V. c. MMDCCV.
Praeses Instituti Quintus Tosatti
Romanis Studiis Provehendis

Eta Sigma Phi Contests for 1953

For 1952-1953, Eta Sigma Phi, national undergraduate honorary classical fraternity, announces the following four Contests. Further information may be had from the Chairman of Contests, W. C. Korfmacher, Saint Louis University, 3650 Lindell Boulevard, Saint Louis 8, Missouri.

1. *Eighth Annual Essay Contest*: (a) *Subject*: "The Place of Greek in Today's College Curriculum." (b) *Eligibility*: The Contest is open to undergraduates enrolled at the time of submission of the paper in a course of Greek or Latin in an approved college or university in the United States or Canada. (c) *Identification*: Each paper is to be accompanied by an *identification page*, available in advance from the Chairman of Contests, giving necessary information and including a testimonial from a member of the classics faculty at the contestant's school as to the contestant's right to participate and his fair and original preparation of the paper. There is a limit of five papers from any one school. (d) *Qualifications*: All papers must be original. Because of the nature of the subject, sincerity and definiteness will be particularly considered. Quotations must be duly credited. Format, mode of citation, and the like must be uniform within the paper. Entries must be typewritten, in double space, on one side only of normal-sized typewriter paper. The maximum length is 2,250 words. (e) *Date*: papers must be postmarked not later than March 3, 1953, and must be mailed directly to the Chairman of Contests. (f) *Decision*: Decision as to excellence will be made by a Board of Judges, who will identify the papers by code designation only. In its full award, the Contest will depend on a minimum of fifteen entries from fifteen different institutions. (g) *Prizes*: First, \$50.00; second, \$35.00; third, \$25.00; fourth, \$17.50; fifth, \$12.50; sixth, \$10.00.

2. *Fourth Annual Greek Translation Contest*: (a) The Contest is open to undergraduates enrolled at the time of participation in a course in Greek language in an approved college or university in the United States or Canada. The passage for sight translation from Greek will be chosen with an eye to students in the second year of the language or above. There is a limit of five entries from any one school. The Contest will be held simultaneously in the participating schools on March 3, 1953, for two hours. The Contest, in its full award, will depend on a minimum of fifteen entries from fifteen different institutions. Decisions as to excellence will be made by an expert Judge, who will identify the papers by

code designation only. (b) *Notification of a desire to participate* must be sent in writing, not later than February 17, 1953, to the Chairman of Contests. Each entry must be accompanied by an *identification page*, as in the Essay Contest. Papers submitted must be postmarked not later than March 17, 1953, and must be mailed directly to the Chairman of Contests. Prizes will be offered as in the Essay Contest, except that any participant placing in both Contests will receive an added award equal to that he wins in the Greek Translation Contest.

3. *Third Annual Satterfield Latin Translation Contest*: (a) The Contest is open to undergraduates enrolled at the time of participation, in an approved college or university in the United States or Canada. It consists in an original English version of a passage to be supplied on request by the Chairman of Contests. There is a limit of five entries from any one school. Decision as to excellence will be made by an expert Judge, who will identify the papers by code designation only. (b) *Notification of a desire to participate* must be sent in writing, not later than February 17, 1953, to the Chairman of Contests. Each entry must be accompanied by an *identification page*, as in the Essay Contest. Papers must be postmarked not later than March 3, 1953, and must be mailed directly to the Chairman of Contests. A prize of \$25.00 will be given for the best paper.

4. *Second Chapter Foreign Language Census*: This Contest is open only to Chapters of Eta Sigma Phi. It will consist in a report of foreign language credits held by individual undergraduates, and these credits will be totalled (with weightings in favor of Greek, Latin, Sanskrit, and Hebrew) according to a system to be sent, on request, by the Chairman of Contests. Reports must be postmarked not later than March 3, 1953, and must be mailed directly to the Chairman of Contests. A Chapter may send as many entries as it wishes, but not more than one award will be given to a Chapter. Awards will be as follows: for the Chapter reporting a student with the highest number of points, \$25.00; the second, \$15.00; the third, \$10.00.

Book Reviews

B. L. Ullman and Norman E. Henry, *Latin for Americans: First and Second Books*, revised edition. New York, The Macmillan Company, 1950. Pp. xvi, 430, xxxiv; xii, 462, liv. \$3.16; \$3.48.

The revised editions of these texts for first and second year Latin stand forth as well-constructed and thoroughly usable instruments for Latin study. The present books as offered represent the work of Mr. Ullman, his colleague having died prior to the revision.

Both texts are commendable for their emphasis on word study, for readable and accurate articles on Roman life and institutions, and for generous use of illustrations and drawings both pertinent and eye-catching, yet not entered in such profusion as to bring distraction from the basic textual materials. Book one is divided into thirteen units, each comprised of from five to seven lessons, with vocabulary list at the end of each unit, and adequate supplementary exercises on syntactical and philological topics. Book two is arranged in six major sections. Part I is a review of first-year work; Part II introduces the necessary new material—subjunctive mood, gerund, and so on. Part III, selections from Livy and Pliny; Part IV, Ritchie's *Argonauts*; Part V, Caesar's *De Bello Gallico*; and Part VI, short selections from the *Aeneis*; these complete the reading material.

Latin selections in Book one are well written and graded as to difficulty. Grammatical materials are handled soundly. The editor's use of the "caution" heading in several lessons, apparently an anti-solecistic maneuver, is on occasion a bit overdone; witness the "caution" on p. 85, complete with humorous pen-sketch, reminding the pupils: "Do not say 'You WAS.'" The ablative absolute is introduced shortly and concisely, at about two-thirds of the way through the book. In the reviewer's opinion, this grammatical topic should not be touched until at least the conclusion of first-year work. The criticism is not of this text specifically, however, for many others follow the same practice. In Book two, the selections are very well edited, with the exceptions of areas in Parts II and III, which seem less effective. They handle the new constructions thoroughly, but the selections are difficult in places, to some degree lacking the careful gradation present in Book one. Selections from the *De Bello Gallico* are ample and ably annotated. The twelve pages of excerpts from the *Aeneis*, books 1-6, an optional section, are designed to give the pupil experience with Vergil in the second year—a plan seemingly parallel on a small scale with the much-discussed use

of Vergil as basic material for the second-year terminal course. In the present case, notes are so profuse, (and necessary in most instances), that they tend to take attention from the study of Vergil's Latin—a problem which has made this early study of the great poet a matter of questionable merit.

In summary, these texts are a valuable addition to present Latin texts, and must be ranked high in the matter of careful preparation and sound organization. Whether or not the books "will help make better Americans," as the *Preface* states, they should certainly serve Latin pupils as efficient vehicles for helping to gain an acquaintance with, and a liking for, the great language of the Romans.

Frederick W. Horner

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Lane Cooper, *The Art of the Writer: Essays, Excerpts, and Translations*. Ithaca, Cornell University Press, 1952. Pp. xii, 436. \$5.00.

This book is a revision and enlargement of a volume that appeared originally in 1907 under the title of *Theories of Style*. It is an anthology of essays, excerpts, and translations on the subject of style selected and arranged, the compiler says, to illustrate and reiterate the principles of effective expository writing outlined in any good handbook of composition.

The book was originally designed as an aid to college freshman composition courses. It is the compiler's expressed conviction, based on years of successful teaching, that the focus in college freshman courses should be on competent exposition, that the readings selected to illustrate effective exposition should be on a unified topic rather than on dozens of heterogeneous topics, and that the best unifying topic for such an anthology is the subject of style itself. Hence this collection is made up of selections on style ranging from Plato and Aristotle to Pater and Lewes.

Mr. Cooper is unquestionably correct about the necessity of confining freshman composition courses to expository writing, if any noticeable progress in student expression is to be achieved. He is certainly correct, too, in his criticism of the totally unrelated topics in most college freshman readers; but it seems questionable to this reviewer that the subject of style itself is the only or perhaps even the best principle of unity for such a selection of readings. There are many other topics more important and more interesting to the average college freshman than the subject of style itself that could provide a unifying principle for such a collection—and the topics need not be as unrelated as glacial activity and Darwinian evolution.

The book, it seems to this reviewer, would be most useful for select groups of students who have a special interest in writing; and it has a value for other than freshman composition courses. The selections on style would be of interest, for instance, to students of literary criticism. Several of them are not easily available elsewhere.

Maurice Basil McNamee, S.J.

Saint Louis University

W. Beare, *The Roman Stage: A Short History of Latin Drama in the Time of the Republic*. Cambridge, Massachusetts, Harvard University Press, 1951. Pp. xii, 292. \$4.50.

Mr. Beare informs his readers on page 150 that all the forms of drama known to the Republican stage have been described. In the first half of his book he treats briefly all types of drama from the pre-literary period in Italy down to the mimes of Laberius and Syrus. Plautus and Terence, of course, receive fuller description. The three chapters devoted to Plautus, for example, cover his life, a list of plays with summaries of the most famous, and his treatment of the Greek originals. Special notice should be made of two notes included in this section on Livy 7.2 and the dramatic *satura* (pp. 13-14) and on *contaminatio* (beginning at p. 100).

In the second half, Mr. Beare gives "some account of how these plays were produced and staged, relying for information where possible on the text of the plays themselves" (p. 150). There follow eight chapters on a variety of subjects such as "The Organization of the Roman Theatre," "The Spectators," "Costumes and Masks," and "Music and Metre." An epilogue summarizes drama under the Empire, and seven appendices cover such controversial technical problems as side-entrances, the *angiportum*, and the Roman stage curtain.

Both teachers and students will find this work valuable as a succinct and semipopular survey of Latin drama in the time of the Roman Republic. It should prove especially useful for background information in courses on Roman drama, whether read in the original or in translation. This purpose

is further enhanced by the inclusion of pertinent photographs and illustrations.

A short bibliography will aid those readers who desire additional material, particularly of a more technical nature. The index gives the most important references, but is only a hint to the great variety of authors, works, terms, and commentators referred to throughout the text. In a second edition one would welcome additional cross references, the elimination of numerous minor misprints, and greater consistency in the italicizing of Latin words and quotations.

Frank Givens Pickel

Washington University

Three Everyman's Library Translations: A. D. Lindsay, with an Introduction, *The Republic of Plato, Translated*. Pp. xlix, 406. Richard Crawley, revised by R. Feetham, *The History of the Peloponnesian War by Thucydides, Translated*. Pp. xvi, 648. D. P. Chase, with an Introduction by J. H. Smith, *The Ethics of Aristotle, Translated*. Pp. xxxi, 310. New York, E. P. Dutton and Company, Inc. (Everyman's Library), 1950. Each volume, \$1.45.

The increase within the present century, almost within the last decade, in the supply of translations of Greek and Roman classics, ranging from those purchasable at the expenditure of a few cents to *de luxe* editions, is scarcely credible in view of the prevailing decline in classical study. It is true that growth in the use of translations is due to our colleagues in the fields of English, philosophy, and history rather than to ourselves. In fact, we may cynically and somewhat truthfully feel that the decline in the study of the original languages has been actually stimulated by the very prevalence of such translations. Yet we can hardly fail to rejoice at the resultant availability of the great literatures of the past to the general reader willing to expend a modest sum upon a voyage of intellectual discovery.

Among the several collections of great books obtainable within the medium price range, neither so cheap as to result in a poor quality of product nor so expensive as to be beyond the means of the average student or general purchaser, the *Everyman's Library* series has been outstanding. Founded in 1906 by J. M. Dent and Sons, Ltd. of London and E. P. Dutton and Company, Inc., of New York, with an initial publication of one hundred and fifty volumes, it includes now nearly one thousand titles. In the section devoted to "Greek and Roman Classics" are to be found translations from Aeschylus, Aristophanes, Aristotle, Marcus Aurelius, Cicero, Epictetus, Euripides, Herodotus, Homer, Horace, Lucretius, Ovid, Plato, Sophocles, Tacitus, Thucydides, Vergil: a truly representative group. As a forward looking departure from the old familiar format, twenty-five titles have now been issued in a "New American Edition," included among which are the three volumes listed here, along with Lucretius, *Of the Nature of Things*.

Examination of these books justifies full endorsement of the claim of the publishers. "Each volume is distinguished by an attractive format. The text pages are set in larger, clearer type and the books are handsomely presented in durable cloth binding with stained tops and gold stamping." The volumes are of convenient size for handling or transport and, when opened, lie flat for reading or easy reference. The distinctive, yet conservatively colored, bindings with contrasting medallions bearing the titles and gold decoration will make the volumes an attractive addition to any library. Their superiority in make-up over the standard edition is unmistakable.

Anyone who has edited an anthology of selections from foreign literature in translation knows the difficulty of deciding between older versions, accepted often by tradition as classics in themselves, and more modern ones; either those which adhere meticulously to exacting standards of scholarship with less interest in appealing to existing standards of taste, or those which have been sometimes so modernized in diction and style as to have retained slight flavor of the original. Between these extremes *Everyman's Library* has steered a sanely conservative course. There has been no change in the new edition from the translations used in the Standard Edition. The version of the *Republic* by Alexander Dunlop Lindsay, Master of Balliol College and a philosopher of note, is the most modern of the three under consideration, having been published first in 1936 and being based upon the edition of James Adam (1902). The introduction by the translator preserves a scholarly flavor, while supplying an adequate background, pleasingly presented, for the non-professional reader. For the translations of Thucydides and Aristotle recourse has been had to earlier versions; those of Richard Crawley (first published in 1874 and revised by R.

Feetham in 1903), and Drummond P. Chase (1847), respectively. To the latter an introduction with full bibliography has been supplied by J. A. Smith, and thirty pages of critical and explanatory Notes are appended. The chapter numbers are those of Zell's edition of 1820, while the pagination of Bekker's edition is printed in the margins. The Thucydides volume contains at the end the original Crawley plates and the Index with some additions.

The flavor of the *Everyman's* translations may be savored best by contrasting short passages with corresponding ones from versions intended, in the first instance, to represent an essentially accurate scholarly rendering of the original; in the second, to appeal to "university undergraduates and laymen," for whom "the modern idiom is indispensable." The two authors chosen are Plato and Thucydides.

The *Republic* (6.13) in *Everyman's Library*, A. D. Lindsay: "For, Adeimantus, he that truly keeps his understanding bent on the realities has no time to look down at the affairs of men, to fight and become full of malice and hate. Such men rather look upon and behold a world of the definite and uniform, where doing or suffering injustice is unknown, and all is governed by order and reason. This they imitate, and become as far as possible like to it. Or do you think it in any way possible that a man should not imitate that with which he lovingly associates?"

"No, it is impossible," he said."

Loeb Classical Library, Paul Shorey:

"For surely, Adeimantus, the man whose mind is truly fixed on eternal realities has no leisure to turn his eyes downward upon the petty affairs of men, and so engaging in strife with them to be filled with envy and hate, but he fixes his gaze upon the things of the eternal and unchanging order, and seeing that they neither wrong nor are wronged by one another, but all abide in harmony as reason bids, he will endeavor to imitate them and, as far as may be, to fashion himself in their likeness and assimilate himself to them. Or do you think it possible not to imitate the things to which anyone attaches himself with admiration? 'Impossible,' he said."

The History of the Peloponnesian War (7.75), *Everyman's Library*, Richard Crawley:

"After this, Nicias and Demosthenes now thinking that enough had been done in the way of preparation, the removal of the army took place upon the second day after the sea-fight. It was a lamentable scene, not merely from the single circumstance that they were retreating after having lost all their ships, their great hopes gone, and themselves and the state in peril; but also in leaving the camp there were things most grievous for every heart and eye to contemplate. The dead lay unburied, and each man as he recognized a friend among them shuddered with grief and horror; while the living whom they were leaving behind, wounded or sick, were to the living far more shocking than the dead, and more to be pitied than those who had perished. They fell to entreating and bewailing until their friends knew not what to do, begging them to take them and loudly calling to each individual comrade or relative whom they could see. . . ."

Gerald F. Else, *Classics in Translation* (The University of Wisconsin Press, 1952):

"Not until the third day after the battle, when Nicias and Demosthenes considered that their preparations were satisfactory, did the withdrawal of the army actually begin. It was a fearful experience in more ways than one: not only were they in retreat, with all their ships lost and the prospect of real danger ahead, instead of high hopes for themselves and their country, but even in the process of departing from camp every man was confronted by things that were painful either to behold or to think about. The bodies of their dead were still unburied, and whenever a man saw one of his own comrades lying there he was overcome with grief and fear together. But the living—the wounded and sick who were being left behind—were far more pitiable objects to the living than the dead, more utterly wretched than those who had perished. They drove them frantic with the entreaties and lamentations they set up, begging to be taken along and crying out at every friend or relative they saw anywhere along the line of march. . . ."

Messrs. Dutton and Company are to be congratulated upon their venture, which will add an aesthetic appeal to volumes already familiar tools to the students of the classics, and which, we hope, will attract a widening circle of general readers for whom the ancient literatures in the original languages are a closed field.

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